ART SKINS ON MONUMENTS

Light to Night Festival 2021: '_____-In-Progress'

Mentorship Program By: Brandon Tay & Safuan Johari

LIGHT TO NIGHT FESTIVAL 2021 (22 - 31 January)

One of the marquee events of Singapore Art Week 2021 and an annual highlight in the Singapore cultural calendar – Light to Night Festival is an urban art event that celebrates the stunning Civic District of Singapore and aims to make art accessible to a broad-based audience. The festival uses art and ideas to bridge connections between the past and present, through a range of interdisciplinary programme that feature collaborations with artists and creative talents from Singapore and abroad.

For the first time ever, Light to Night will take on a 'phygital' approach to its programming, with a wide spectrum of activities that range from pure digital experiences that can be consumed in the comfort of one's home all the way to exciting onsite experiences that can be enjoyed in the company of loved ones in a safe yet engaging manner. There will also be programme situated in the middle of the spectrum – representing a creative complementary blend of *both* onsite and online activities that visitors can engage with as well.

ART SKINS ON MONUMENTS (22 - 31 January)

Dubbed as the biggest façade light show in Singapore, *Art Skins on Monuments* is a platform showcasing projection-mapping artworks on the historic monuments of the Civic District. Started in 2018, the platform features collaborative pieces with contributions made by animators, illustrators & sound-designers.

FESTIVAL THEME: '_____-In-Progress'

The programming of 2021's edition is guided in response to the overarching question of *'What's in progress for you?'* which draws inspiration from the uncanny times we find ourselves in – a time in a world that continues to wrestle with the unprecedented implications of a global pandemic, but one that is not without hope. It is the idea of being in flux, of not being static, of evolution of growth, of not yet reaching the finishing line. It focuses on the process rather than a fixed destination. It focuses on the process rather than a fixed destination. It is also a time where we discover new realities and pivot our lives in times of disruption and uncertainty, and yet we continue with the hope of progress. It is with this sense of optimism that the theme of **'_____-In-Progress'** was chosen.

KEY PHRASES:

hope,flux, process, new realities, disruption, progress, optimism, reflective, alternative approaches

'_____-In-Progress' : CURATORIAL RESPONSE

For each monument, a sub-theme will be assigned in response to the '_____-In-Progress'. This in return will then set the curated parameters for the artists to respond to via visual manifestation of concepts & ideas relating to the sub-themes. With the monuments as a canvas, a second layer of inspiration can be drawn from the historical echoes and cultural hints each building represents.

MONUMENT	SUB-THEME	SIGNIFICANCE
Asian Civilisations Museum	Generations	Artefacts, Ancestry

MENTORSHIP PROGRAM

After running a pilot mentorship program in 2020 with students from Nanyang Polytechnic (School of Interactive & Digital Media) on one of the Arts House, the upcoming edition will see the program's expansion to covering 3 façades:

1) The Arts House   LaSalle College of the Arts
2) Victoria Theatre   Nanyang Polytechnic
3) Asian Civilisation Museum   Nanyang Technological University

For each façade, the students will be assigned an artist mentor to guide them through the creative and conceptual process. Simultaneously, the mentor will also develop a piece on their own to be showcased alongside the students' works. This is to ensure a fruitful two-way exchange of ideas between the mentor and students. The final output of this process would be 3 pieces of animated, projection mapped films of 1 min each from 3 groups of selected students and 1 piece created by the mentor artist.

In the case of Nanyang Technological University. We would like to invite the students of the School of Art, Design and Media to collaborate with co-curator of Art Skins on Monuments Brandon Tay to explore the theme of Generations, joining the team is sound designer and composer W.Y Huang who will be providing sound design and music for all pieces shown at ACM. We are proposing the following approach:

Phase 1 would be to approach department heads and faculty to identify promising students with a focus to Animation, Visual Communication and Interaction. These students will then be briefed on the the theme of the Festival, and technical concerns regarding what they might need to provide.

Phase 2 would be to have the students decide whether to work individually for the project and working on their proposals, presenting first concepts with styleframes, then WIP animations, then final pieces.

Phase 3 commences with the completion of the student's animations, to be assessed by the Festival team from the National Gallery of Singapore, and co-curators Safuan Johari and Brandon Tay. 3 selected groups will be selected for presentation at Light to Night Festival 2021.

MENTORSHIP PROGRAM:
Structure & Timeline

The program will be structured in a way where the students will undergo at least 5 consultation sessions with the mentor and curators. For each session the students will present their conceptual ideas and creative developments. Mentors and curators will provide feedback at the end of every presentation.

PHASE 1 Session 1:   Artist Briefing with Mentor & Curators   Week of 16th November 2020   (In-Person Session)

PHASE 2 Session 2:   Presentation of Initial Concept with 6-8 Styleframes   Week of 23rd November 2020   (Individual Group Online Session)
            Session 3:   Presentation of Concept Refinement/Development   Week of 30th November 2020   (Individual Group Online Session)
            Session 4:   Presentation of First Round Animation (30-60 sec)   Week of 7th December 2020   (Individual Group Online Session)

PHASE 3 Session 5:   Presentation of Completed 1-Min Animation   Week of 21st December 2020   (In-Person Session)
                       (Top 3 groups will be selected, mentor/curators
                       will provide final feedback for selected works)

Final Submission: For the 3 Selected Works   By 3rd January 2021   (E-mail Submission)

Cash Prize for Top 3 Selected Works
First Prize   SGD1600.00
Second Prize   SGD1200.00
Third Prize   SGD800.00

MENTORSHIP PROGRAM:
Technical Specifications

Submission format for final pieces are as follows:

- 1 min animation in a TIFF sequence, at 60 fps. (3600 frames total), at 1920*1920 resolution

- animations must be formatted in accordance to the template given. If working in 3d, cameras must be rendered orthographically or in a parallel camera mode. A Cinema 4D file with correct camera positions will be provided. Compare your content with both the MASK.TIFF file and the ACM_UVW.tiff file to make sure they fit reasonably. If scaling up, try not to scale up content more than 10% to fit the mask.

- 3 assets will be provided to assist students for content creation: a full resolution wireframe and mask for 2d content creation, the aforementioned cinema 4d project file with correct camera settings and texture map, and a pre-visualization tool created in Unity to preview animations dynamically. (if required, a Houdini or Blender file can be provided)

- The Unity tool allows the students to stream their rendered content as an Mp4 on the surface and view it in 3d from any position, this helps to give a more accurate understanding of how 3d content would look like on the surface, taking in consideration warping due to the irregular surface. The tool will be provided as a Mac or Windows application.

- A Google Drive folder will be provided to distribute assets as well as to facilitate submissions. The templates can be found here: https://drive.google.com/drive/folders/1MaLe3r0_lONPnUkVWkrorNrFXsu6lyf_?usp=sharing

MENTORSHIP PROGRAM:
Tips
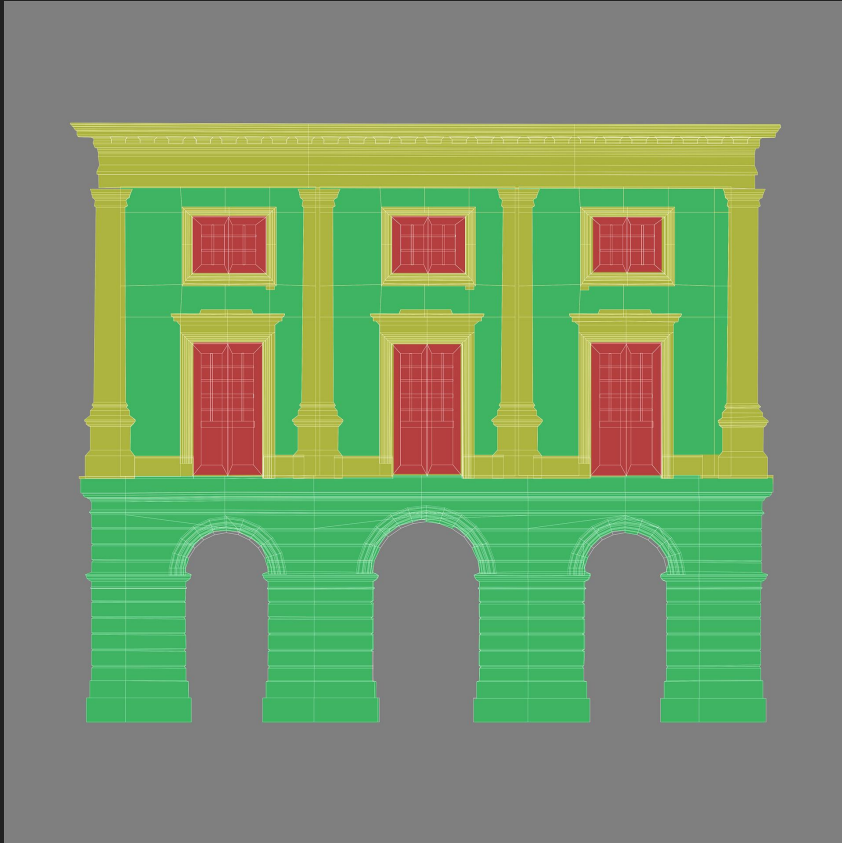
Some tips to assist you in creating content:

- Create large distinct movements. Smaller details tend to get lost on the surface. Create a few large elements with dynamic animation rather than smaller elements with too much variety. Take your time with timing your animations, because it's such a large surface, spend more time on on your movements to have them register well.

- Utilize the architecture of the building, marked out on this image is various portions that are suitable for certain types of content more than others

- The green areas are relatively flat, and can be read as-is on the screen as well as on the surface. If you plan to incorporate text, these areas are the ones were text will be read clearly

- Avoid any detail on the areas marked in red, the windows are reflective and tend to make content dull, the extrusions on the surface of the windows make it hard to see details as well.

- The yellow areas are suitable for content that you want to be projection mapped. Take advantage of this.

- A copy of this image is provided in the Gdrive link for your reference.

ASIAN CIVILISATIONS MUSEUM

'_____-In-Progress' : Generations

> The word generation has two meanings: one indicates creation and birth, while the other refers to a period of time, experienced collectively. ACM stands as both a monument to our shared histories and our ability to shape and contextualize our futures.

Prompts for Artistic Response

- Heirlooms and other ancestral objects form distinct markers of time that delineate the passing of the torch from one generation to another. Think of the building as a heirloom that you would pass on to the future. What would you say about the time we are living in now?

- Time is deeper and vast beyond our imaginations. This year, uncanny as it is, is a mere blip in the deeper histories of the universe. Reframe your approach to our momentary disruptions. The building is the eternal witness to the passing of centuries, reflect this on its walls.

- The weaving of cultures from ages past create the tapestry which we find ourselves living in now. How would we depict this rich enmeshing of our shared histories? The building is the loom from which threads of the past are spun, show us this.

ARTIST PROFILES
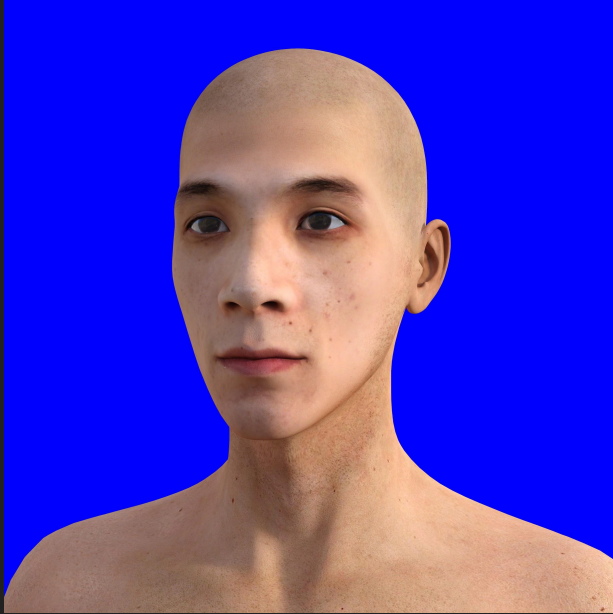
Brandon tay is a Singapore based artist working in the fields of mediated sculpture and the moving image. His work complicates distinctions between the tangible and incorporeal, both in composition and well as subject matter.As a collaborator and individually his work has been shown at Kyoto Dance Experiment, Singapore International Festival of the Arts, M1 Fringe Festival among others

website: www.brandontay.net

ARTIST PROFILES

The music of electronic artist W. Y. Huang is a relentless exploration into the possibilities of Asian Futurism. Within his universe, experimental electronic production melds with the forgotten textures of traditional Chinese instruments, and artifacts from his cultural heritage find a fresh voice through bold stories and modern narratives.

website: https://soundcloud.com/wyhuangofficial